SACRED DANCE GUILD

JOURNAL

FALL 1999
VOLUME 42, NUMBER 1

"A Time to Feed Non-members the Spirit of the Sacred Dance Guild"

1,000 Members Before 2000 or 1K Before 2K

The President of Sacred Dance Guild comes with many, many blessings but with just as many blessings comes a great concern for the future of the Sacred Dance Guild. Each year hundreds of members do not renew their membership, and we are not enrolling enough new members to balance the members who have decided for one reason or another not to continue with the SDG.

The SDG's budget is based on the SDG membership only and, of course, the wonderful donations we receive from our members, churches and other organizations. I am suggesting to all members to enroll this year, before Festival 2000, two new members or to encourage anyone you know who has lapsed membership to renew today! Please *feed one another the spirit of the Sacred Dance Guild* and sign up new members.

On October 16, 1999 in Salt Lake City, I will hold the first Executive Board meeting as your new president.

Judy Barnett

Six of the eleven board members are able to travel to Utah to attend this meeting. The Executive Board meetings are the pulse of the Sacred Dance Guild, but to hold meetings is expensive. SDG tries to reimburse 50% of the Executive Board's air fare and they are housed in various member's homes. Lunches and dinners are usually donated by a church or a SDG member.

The next board meeting will be in Southern California in January, 2000. (We are working on this plan and place.) Then the May meeting will be held in Virginia or Connecticut. Festival 2000 in Canada will be the place for our Annual Board Meeting. We do not reimburse air fare for Festival board meetings.

Board meetings are just one of several costly expenses. We are presently re-designing the brochure and plan to have it printed (10,000 copies) in color instead of black and white. If you haven't visited our website, please take a moment and "get on line." Our web site truly is one incredible way we are "feeding the spirit of the Sacred Dance Guild."

I thank you for the privilege of being your president and ask that you pray for me and the members of the Board as we plan and prepare to bring the Sacred Dance Guild into the new **millennium.**

Peace and Love,
Judy
(jgbarnett@utah-inter.net)

SDG Idea Corner Seeks Submissions

The *Journal* has carried ideas for liturgical dancers through its publication since 1958. Sometimes it has been omitted because there were no ideas sent in for publication; other times there has not been room to include everything that was sent in for publication.

Since a large number of the members are not able to share and gather at Festival time, the Executive Board feels it most important that the *Journal* seek contributions for the column. Therefore, it would be a fine opportunity for all members to share their ideas on choreography, costume, theme, music, and technique as it pertains to sacred dance.

As editor, please send any idea you have, whether it be written or phoned in or on disk (I have an iMac).

Festival 2000 logo

FROM ANN BLESSIN:

I wish to thank the following donors who gave so generously to the Memorial Endowment Fund and the Travel Fund this year. It is deeply appreciated and the interest from the Memorial Endowment Fund enables the Sacred Dance Guild to offer yearly scholarships to the annual festival. The Travel Fund helps SDG officers to attend board meetings. You are making a difference to the Sacred Dance Guild. Without your generosity none of this would happen.

I also wish to thank Carolyn Lutito for her input and Regina Bowman for her help with this fund raiser. You will be hearing from us again. Red roses to those who sent contributions: Christina Ronning, Linda Lincoln, Iris Stewart, Ann Blessin, Susan Prin, Phyllis Shokelmal, Ruth Ann Rude, Sally Moravitz, Lenise Spracher, Marlen Whitney, Kay Troxell, Elaine Friedrich, Myra Belcher, Ann Marks, Margaret Rea, Jo Asmussan, Nancy Young, Marguerite Eden, Henry and Martha Fairbank, Susan Johnson, Margaret Taylor Doane, Grace Parker, Mrs. P. Richardson, Joan Sparrow, Barbara Tener, Cathy Saine, Regina Bowman, Toni' Intravaia, Annie Zahradnik, Evelyn Okamoto, Barbara Lyon, Helen Lesniak, Joan Huff, Richard Lief, Carla DeSola, Pamela Shaw, Susan Tushar, Sybille Volz, Phil Porter, Laura Starck, Tom Cogley, Ellie King, Mary C. Welsh, Tanya Cimonetti, Shirley Blancke, Catherine Barsotti, Susan Smith, Allegra Silberstein, Sun and Carolyn Moon, Mary Jane Wolbers, Joann Flanigan, Judith Reichsman, Colley Ballou.

The amount raised was $3,008 as of July 27, 1999. Again many thanks, thanks, thanks, thanks, thanks....

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance. Reprints of articles in the JOURNAL by permission of the Editor only. The Directory is intended only for the use of Guild members in carrying out the activities and purposes of the Guild.

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Deadlines for the JOURNAL: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild

EDITORIAL

As I look out the August window, heat of August is here – as it is over the country. News from Utah, home of our new President, Judy Barnett, suffered a Tornado! We of the SDG family wish all of you our prayers as you continue the cleanup.

This year I was part of the Festival '99 in Cleveland. It was very exciting for me to teach ballet technique to "all ages" to begin each day. It was a challenge and it was very rewarding to have not only the very young, but also the trained and those of the "heritage" group. In fact, as I report from the Festival, my main impression would be that it was so wonderful to have the children there not only in classes but in sharing sessions. It was an exciting Festival with dance, dance, all in God's love and name. No matter what class I either participated in or just watched, I was inspired. A BIG thank you to those in Cleveland who gave their all, most especially Annie Zahradnik. We were treated to a tour, fine eating, and closed with banquet on Lake Erie.

My only wish is that all SDG members could have been there. However, since you could not be, I am doing something that I feel will be of value to you and that is the column entitled "SDG Idea Corner." I hope this issue will inspire members to send me more ideas to share. In fact, as I write this editorial I am reminded of a couple of things I witnessed at the Festival. Most of you recall the Egyptian style of paintings (friezes) on their walls. Linda Kahn had her dance class form a line (frieze) at the back of the dance area holding hands but each one different in pose – and out of the pose would come a performer – in the meantime the frieze would keep movement going. It was an exciting dance. In the Irish classes it was fun to do the movements and remember that folk dance and sacred dance do "come off the same shelf."

Now for a few errors on your editor's part. First, I do know that we "access" not "excess" e-mail, so forgive!

With reference to two photos in the Spring Issue corrections are as follows:

1. Pope John Paul II visit to St. Louis, January 26-27. The Papal Youth Rally was on the 26th with more than 20,000 teens attending. Mary Frances Hopkins, director of Washington University Liturgical dance group; Suzanne Tushar and Marty Campbell, co-directors of Sts. Peter and Paul in Soulard Liturgical dance group, coordinated and choreographed the dances at the prayer service. The photo (on page 6) included dancers from St. Alphonsus Rock Church, Sts. Peter and Paul Church and Washington University Catholic Student Center.

2. The photo (page 4) should have read: Rev. Robert VerEecke, S.J. with dancers, Hamish Blackman and Dina Ternullo.

The Winter Issue of the *Journal* will feature articles on Multi-Cultural Liturgical Dance. As editor, I would like to hear from you. As you know there is a new designer of our *Journal*, Fran Becque. She is a creative delight to have organizing our words. And Henry Printing, who did "*And We Have Danced, Volume II*" do our printing.

Please continue to send your news, as well as dates for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and your news from regions and chapters to Director of Regions and Chapters, Denise J. Dovell, 947 Mt. Rose St., Reno, NV 80509. The deadlines are August 15, November 15, and March 15.

LETTER TO THE EDITOR

From Carla DeSola:

I am very moved by your beautiful letter, informing me of the decision of the Board of Directors of the Sacred Dance Guild to award me Honorary Membership in the Guild.

I remember my first time at a summer festival. It was in the seventies, when the Festival was held outside of Boston in a beautiful town by the sea. I was invited by Gloria Castano, who was then program director, to be a kind of roving presence, watching classes, all the while preparing for a presentation in a church with beautiful stained-glass windows. I was fascinated by the diversity of people with and without dance training. I realized I was witnessing a history of sacred dance development, reflected in the member's struggle to understand their differences, constantly seeking to grow, spiritually as well as in various technical disciplines.

While I felt a little disoriented, for this was definitely not the usual dance world scene, or even the liturgical dance world as I knew it, I also was aware that I was being given the opportunity to enter into a "family"; it was a family I belonged to by reason of a similar love of dance and prayer. We were on a common search, and could be a sounding board for mutual growth as we attempted to ever refine and develop the field. Friendships have grown out of this sacred love.

Now, many classes and festivals later, I realize how much has transpired. We have worked, loved (even disagreed) and celebrated together for many years. I am now honored by your support. May I continue to serve the field and the Guild as best I can.

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Sacred Dance Guild *Journal*
Toni' Intravaia, Editor
201 Hewitt
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SACRED DANCE GUILD WEBSITE:

www.us.Net/sdg/

LITURGICAL DANCE WITH YOUTH AND WITH ANGELS

Inside Out and Upside Down

by Kathryn Mihelick

Here is the prayer commitment made by the participants of our sessions at the beginning and end of the workshop. (SDG Conference, Cleveland, Ohio, 1999) In our attempt to cope with the technological changes which have turned our world "Inside Out and Upside Down" and...."To Fuel Renewal in the City of God," we prayed:

> Lord, let us not regret the past, nor fear the future. Help us to flow with the changes in a way that will reflect our spirit throughout the world and on the web. Give us eyes to see and ears to hear in whatever new ways are necessary here. Our name is "I am," not "I was" or "I will be." Let us keep this moment ongoing and forever sacred. Amen!

Several persons had asked me for a copy of this. I thought perhaps it might be something appropriate to put in the Journal for all SDG members.

Being Truly Catholic Today

by Rembert G. Weakland, O.S.B. (from *Catholic Update*, June, 1999)

"....Dancing together with God....We've gotta do it together-like it or lump it! There is no other way. Not only is it important to do it together, but we also have to realize that at least for us that's how Jesus Christ dances with us. Every time you come to liturgy you say, 'This is the dance I'm being invited to because Jesus is going to dance with me.' The divine and the human in that liturgy: that's what it's all about.

"So often we can become like the Old Testament figure Naaman and say, 'But you're gonna make me go wash instead of zapping my leprosy clean; is that all you're gonna do,' but that is all we're gonna do. God uses ordinary signs and symbols. God uses people, that what it's all about. In theology we call that mediated grace or instrumentality. God uses you and everyone. That's why we're tied together in the dance...."

To Be a Sacred Dancer

by Elsie M. Keeffe

Though I have all the tapes and loudspeakers, and have studied the choreography for hours, if I have not love, I am not a sacred dancer. And though I have memorized every step, and have not missed a rehearsal, if I have not love, I am not a sacred dancer. For being a sacred dancer is more than having the right equipment, knowing the right steps, and always being on time-though these are all important. Sacred dancers look neat and are not easily annoyed when the next dancer does not have it quite right. Sacred dancers are not envious, do not want their names first, or to have just the music they want.

They know the difficult areas and are willing to work hard for the good of both the choir and the congregation. For the sacred dancer's dance is in vain unless she has true interest in spreading God's love. Where there are tapes, CD's, live music, these can fail to work. But a right relationship with God shall endure forever as it is shared among the dancer, co-dancers and congregation. All is a result of God's love. And now of perfect music, steps in time and at the right place, proper rehearsing - the greatest of all these is love. For without God's love all our work is for naught.

Lift Up Your Hearts

Dance as an Extension of Life

by Heather May (from *The Salt Lake Tribune*, Salt Lake City, Utah)

It might seem strange - a dance teacher not caring if her students can cut a rug with the best of them. For Jeanette Sawaya, whose speciality is liturgical dance, which she studied at the Berkeley Institute of Religion, teaching dance at Judge Memorial Catholic High School in Salt Lake City is not about steps or choreography. She believes she is teaching teen-agers how to live better lives. "It is not my goal to make great dancers," she said. "It's my goal to develop loving, caring human beings. It's just another form of prayer. It's a way to enrich the liturgy," Sawaya said. "People think dance is a big complicated thing. Dance is just an extension of life. When the priest is walking in – that's a dance...."

It is that belief in the power of dance that recently earned her the National Dance Educator of the Year award by the National Dance Association, based in Virginia. The award is considered the highest honor for dance teachers of students in kindergarten through 12th grade, and Sawaya is the fifth Utah educator to win it...

(Ed Note: This article was sent in by Judy Barnett.)

Dance for Pain and Power

by Serena Nichole Johnson-Swenson

There was once a dancer who had a daughter named Miracle. She would take that little girl everywhere with her and make each activity a dance. Grocery shopping was fun. They danced for fruit. On the candy aisle they practiced African dance and laughed. She would swing Miracle in motions on the beach, as graceful as the waves. The dance grew, and became beautiful. Someone saw them at the beach as they played and practiced dancing for the God of the consistent, comforting waves.

Mother and daughter thought they were invisible in their dance but, He knew and saw the truth inside their dance for freedom; peace and unity. The dance stopped when they were seen.

Little Miracle lived to become a theologist in the community of dancers called the Sacred Dance Guild. She got her degree in dance worship, but was just another "education victim" and ended up in a teaching job, stressed out with all the paper work. When the moon would show itself she would go in the dark to the wet grass and dance feeling the blades between her toes. She would hear the laughter and the ocean and make up her own dance of truth and wisdom of the God.

The mother became still and soon ill with a terrible disease. She did not want anyone to see her that way. She took no medication and only listened to her memories of dances of power with her dear Miracle. Miracle came to visit her mother often. She took her in her wheelchair for a ride to the beach, perhaps to dance. They had made up a "Desiderata" years before. Miracle wanted to dance once again at the ocean with her mother, knowing it would ease the pain. Just this once they made it to the seashore and as the lock clicked on the chair, Miracle ran to the natural dance, feeling empowered. Mother looked on and shook her fist and hands at the God. She thought as if I can "jump for joy" when we used to do this offering together with no humans to destroy our bond. Tired and lonely she looked up and saw her arms and hands moving realizing she was DANCING! Just then Miracle turned and saw the dance of pain from her mother and the power joined the pain making a dance they call "Truth." No one will know this dance they do in silence, with the sea to sing and the waves to applaud. The dance was about words unspoken and truths hidden in laws of human judges. The dance was a way to make the pain turn into power. The ocean waved and Miracle danced away far from her mother to carry the dance to the world. This mother recalled the beginning of this Guild of dancers and a time when she led workshops. She was excited that it had grown and wanted to participate, but the disease was killing her. So she is writing because, writing the dance is just as important as doing it.

"From The Manual for Making Angels by God"

by Gayatri Michelle Blumberg

1.

Here's one way to make angels./(Of course there are other ways: this is only one way.)/ Bring a group of humans into the form of a circle./Have them touch one another's hands./Set the hoops and circles within them spinning/By singing one or another of my Infinite Names./Melt the area around their own wings by putting the Name into their hearts.

2.

Here's another way to make angels./Take at least one hundred steps in My name./ Whirl left, spin right, look into the eyes of your neighbor and see the world./Do it all faster, at least one thousand times more./ Come to a complete stop. Let the dance rise slowly:/It is all wings.

3.

Another way to make angels is this: Hollow out a human being./This will be a lot of work. I suggest raising a large wind or a quick flood of water;/Have a bucket to catch the tears./Wear gloves and an apron. This is messy work./Humans are a squeezed-in lot, cramped and fitting close together./Making space in them is no easy task./Use a big spoon as if you were hollowing a pumpkin./Call me when the work is done. I will breathe in the rest.

4.

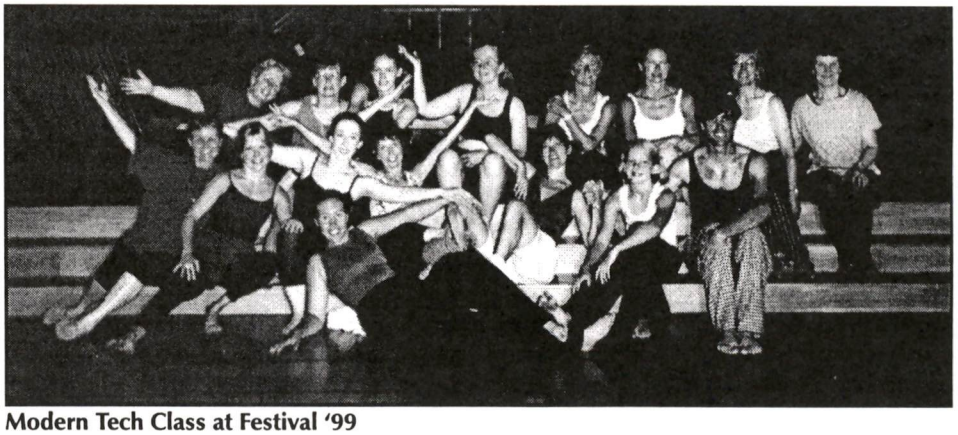
A tip when creating angels: Anything broken is good material./you can do a lot with a good piece of human scrap.

5.

They're not all going to look the same, you know./That's why there are no pictures in this manual./Some of them are going to come in flying high speed,/As if they jumped right off the planet./Some of them are cool, plain, quiet./And smooth as stones./They just roll in unexpectedly./ Some are going to need repairs./Quite a few will be arriving in the night with all their relatives, pets and tools./Lately a lot of them have spiralled in singing Gloria/And looking like some of my older,/More traditional models.

6.

Now that you have this ability, use it carefully./Don't have your angels dancing on the heads of pins./Or bottled up and only brought out for rescues and other grand gestures./Take them out often to air their wings./Send one to wander down Main Street./Set one out in the hayfield./Give one a badge and a bat, and let it patrol your borders/Looking for lost love, stray loving kindness, your missing sense of humor./ Float one up to me now and then, your most beautiful one/The one with the green and amber wings,/And the sapphire eyes, with a voice like a hidden spring,/And a face that looks just like you.



Modern Tech Class at Festival '99

Dancing Forth the City of God – Reflections

by Annie Zahradnik, Festival Director

As Festival Director, I have a rather unique perspective on the Festival. After two years of planning and planning and then planning some more, the days of Festival finally arrive. The word *director* takes on a whole new meaning. The words *hostess, problem solver, gopher, concierge,* and *locksmith* take over. If you notice, the word *dancer* is not even in the list. Why? I made it to the morning worship, 1/2 hour of a technique class and one afternoon workshop. Gee, I hope Festival was okay. I stopped in on some classes and they looked wonderful. People were learning, dancing, and seemed to enjoy being together.

I could list all the problems I faced and had to solve either immediately or by the next day. I could tell you that the meal schedule was not our doing but Cleveland State University's and that it immediately threw the entire schedule off-course. I could tell you that the original dance space was across the street at University Center and not nine blocks down at Cole. I could tell you that I knew the Trinity Cathedral was not air-conditioned, but how was I to know that Cleveland and the Midwest and East Coast were to experience a heat wave or that I have no control over the weather.

I could also tell you about the fire in one of the dorm rooms. By Tuesday afternoon, I felt good about everything and was on my way to class, when walking by the dorm I saw a Cleveland State Security car and two fire trucks. I decided it would be best for me to find out what was going on. I had to move the two classes scheduled in the building to Trinity Cathedral. Just another little scheduling matter to deal with that was unexpected. No one was hurt and we made it to the banquet on the river on time. By now some of the Festival participants reading this are wondering if we were at the same Festival. We were, but I was experiencing it from an entirely different perspective.

What I did experience was community. I loved the dancing of the opening celebration. It was a time of meeting old friends and meeting new friends. The joy on people's faces as they do-si-doed in groups of three was great as they saw and said "howdy" to persons they had not realized were in attendance. I enjoyed hearing the laughter as we attempted those Israeli dance steps. Did anyone get it? I think I stepped on a few toes. I centered myself every morning at the worship service. It was a challenge to be present to myself and the moment in the midst of hosting, problem solving and finding toilet paper. Though not an easy task, I accomplished it and was grateful for the twenty minutes.

We had children ranging in ages from six to eigthteen. What a joy and a gift to experience their freshness, eagerness and dance. They persevered, attending all of the classes, but by 3:00 PM, some were so tired their *dance* consisted of laying on the floor trying hard not to fall asleep. By the time of the faculty concert, some of the children were asleep. I liked having all of us together - the present and the future. I see the Sacred Dance Guild moving forward on the wings of these children. I envision in ten years or so some of the youth having such a wonderful Festival experience that they would want to plan and host a Festival of their own.

I experienced a dance of words. I heard delightful comments about different classes. I heard words of encouragement as I watched smoke pour out of one of the dorm rooms. I heard words of praise letting me know that in spite of the problems, people were having a good time and enjoying the Festival. Festival '99 is now part of the Sacred Dance Guild's archives. It is now a memory for those who attended. For me, it was an experience I will not forget any time soon. I have been enriched by it all, but I think the best part is that after all of this and having to bear the title of Festival '99 Director for two years is that I am still just me.

Dance and Storytelling

by Cindy Guthrie and Sybil MacBeth

In all times and in all places, people dance and tell stories. There is no culture that lacks the arts of dance and storytelling. The universality of both art forms can be understood by looking to their origins. For storytelling and dance are purified forms of the most fundamental of human activities, talk and motion.

Even in ordinary daily life, talk is much more than making sounds, and motion is much more than random activity. We talk to describe our experience. We move to fulfill our aims. Talking and moving are the ways we order the time and space around us into sequences. They are the fundamental means which all human beings use to make sense of the world.

Youth at Festival '99
Photo by Colley Ballou

Not all talk and motion constitute art, although even the most homely conversations and the simplest movements sometimes reveal glimmers of art. The arts of dance and storytelling are formed through the pruning, shaping, selecting, and purifying of everyday talk and motion. As we participate in dance and storytelling performances, the deeper purposes of talk and motion unfold before us with greater clarity. Watching a dance, we see space reshaped before our eyes. Hearing a story, we listen to events and perceptions being ordered into a narrative.

Sacred art forms do more than order time and space. They sanctify it. Sacred dance expresses the action of the divine in the created world. At its best, sacred dance serves as a sacrament: an outward, visible sign of a divine blessing. The telling of sacred stories is an expression of the divine word among us. Together the two arts embody the two essential elements of worship: word and sacrament.

Both dance and storytelling are direct arts. No object or medium intervenes between the artist and the audience. The dancer and the storyteller rely on their own voices and bodies to carry their messages. They offer sacrament and word in incarnate form. The arts of dance and storytelling complement each other. Together, the storyteller and the dancer can express a fullness of incarnation that goes beyond what either could give alone.

Sybil MacBeth, a dancer, lives in Virginia Beach, Virginia. Cindy Guthrie, a storyteller, lives in Akron, Ohio. From time to time, Sybil and Cindy collaborate on workshops and performances.

More Churches Are Accepting an Invitation to the Dance

by Laura Sheppard (from Rockford/Cedar Springs Advance, May 4, 1999, Grand Rapids, Michigan)

On a recent Sunday morning at John Knox Presbyterian Church, six barefooted girls wearing purple shirts and green skirts, ranging in age from 13 to 16, performed a flowing dance to the song "Hands" by Jewel Kilcher. They moved in unison, swaying with raised arms, turning, bowing, and kneeling. The girls put their hands together in a sign of prayer, or clasped their hands over their hearts, acting out the message of the song.

John Knox is not alone in using this form of worship. People can be seen dancing in the aisles and on the front platforms of Pathway Ministries Church and Fifth Reformed Church during their Sunday worship services. Children and adults with banners and ribbons sway to religious music and do ballet-like motions. They act out the Scripture lessons of the day, sometimes using sign language as well.

The art of dance - sometimes controversial, and always unique - has worked its way into worship services of area churches. It's not the dancing seen at night clubs, but that of a religious nature which is called liturgical dance. "Liturgical dance is a praise dance with movements that interpret sacred music and Scripture through motion," said Aimee DeHollander, liturgical dance instructor at Pathway Ministries Church in Byron Center. "Liturgy refers to what goes on in the worship service, especially the ritual and order of the service in which everyone takes part."...."We use dance to celebrate God," Ellen Van'tHof, professor of dance at Calvin College said. "Dance can be a meaningful way to communicate, and a gesture can say great things." Just as some people sing to praise God, some dance to praise God. Religious dance is becoming more popular because it is becoming part of the arts and more meaningful, Van'tHof said....Many area churches have experienced liturgical dance at least once in their worship service.....Pathway Ministries also has a children's liturgical dance group, which periodically is part of their Sunday Worship service....

John Knox has three liturgical dance groups. Their groups are comprised of all girls who usually wear cream color costumes in cold weather and purple costumes in warm weather. The grade school group performs at children's Sabbath, at the children's Christmas program, and the Valentine's service. The teen group performs at the Mother's Day service, at World Wide Communion Sunday, Youth Sunday, Thanksgiving, Palm Sunday and Easter Sunday. The teen group practices every Sunday. The women's group is open to all ages and performs on Women's Sunday, and Pentecost....

Others would like to participate in liturgical dance, but do not have a liturgical dance group or anyone to teach it, like Westminster Presbyterian and Forest Hills Presbyterian Churches.

On the Wings of Angels

by Coy and Virginia Huffine

Angelic dance is an increasingly popular aspect of liturgical dance, but wings that are at all realistic present a real challenge to costumers. In theatrical productions, a fair approximation of wings can be made with painted cardboard or other stiff material, but when the wings are to be worn by dancers, the varied and often energetic movements of their bodies make such stiff wings sadly ineffective, if not ludicrous. We set out to devise a better product.

Wings with any sort of realistic appearance and movement will have an appreciable weight and will tend to sag and flop sadly downward rather than stand proudly erect as real wings do. Thus, the first step in wing making must be the establishment of a base which is firmly attached to the dancer's body and which can serve as a rigid spot for the attachment of the wings. We did this with a small wooden block (2" wide and 6" tall) which was well-padded and which fitted nicely between the dancer's shoulder blades. The block was firmly attached to a belt of 2" elastic which went around the waist and closed in front with Velcro. Two 1/2" elastic strips were attached to the top of the block and crisscrossed over the shoulders and down to hook into the belt in front. The block had two tubular receptacles for attachment of the wings, each with a screw clamp to hold them firmly.

Virginia Huffine wearing the angel wings that have been used with great success by the Seraphim Dancers.

Our plan for the wings themselves was to use a stiff wire "rib" to define the leading edge of the wing and to suspend some sort of cloth "feathers" from it. Many attempts failed to find any cloth, however supple, that would hang properly or move in any way like a true feather. We decided to try ironing pleats into a polyester cloth and cutting the desired wing from this pleated base. This did the trick. The pleated cloth was hung from the wing rib so that the pleats hung in the direction that feathers would, and the assembly looked and moved very much in the manner of a real feathered wing.

These assemblies are light-weight and the support harness is easily covered by the dancer's costume.

Eastside, Westside, Uptown and in the Borough of Queens . . . New York City Is . . . . Sacred Dance City

by Lucy Knopf

EASTSIDE - COMMEMORATING GOOD FRIDAY

The elderly woman, tears in the corners of her eyes, embraced the dancer: "It was so beautiful, thank you," she said. At the end of the three-hour Interfaith Good Friday Service at the church of St. Ignatius Loyola on Park Avenue in New York City, other worshippers acknowledged the dancers; some silently, some with a warm handshake.

For many years, so that it is now a tradition, St. Ignatius Church has invited clergy and congregations from other churches and denominations to participate in Good Friday observance. Each hour offers hymns, prayers, psalm reading and chanting, silent meditation, scripture, homily, poetry, dance meditation and prayers of intercession. Kyrie, "Lord have mercy" danced and sung begins each hour.

The first hour: The Cross and Repentance; closed with a narration of an augmented Lord's Prayer, simultaneously interpreted by an inter-generational group of 16 dancers. Remembered in the prayer and dance were the marginalized, terrified and suffering people of our world. There were prayers asking for forgiveness and prayers to help us forgive. The dance ended with the group moving slowly and silently beneath the bare cross that stood before the bare altar.

In memory of the martyrs of El Salvador a duet was danced during the second hour, The Cross and Suffering.

The Cross and Salvation, theme of the final hour, included a reflection on the story of John Newton, the slave trader. After a dramatic conversion experience, he wrote the beloved hymn, "Amazing Grace." As the *Canticum Sactum* sang the hymn, it was danced by the full group.

To strains of "Were You There?" a great purple cloth was reverently caressed, folded and carried by the dancers, who then silently exited to the steps of the church.

Primary responsibility for guiding the planning and implementation of the service were carried by Fr. Walter Modrys, Pastor of St. Ignatius; Mary Christine O'Connor, Pastoral Associate and Kent Tritle, Director of Music ministries. Ms. O'Connor and Kara Esposito jointly choreographed the Good Friday Service.

Mary Christine O'Connor, a native New Yorker, was the first lay person to be on the staff of St. Ignatius. She completed her undergraduate work at Denison University in Ohio with a joint major in dance and history. Her Masters in Divinity is from Union Theological Seminary in New York City. Mary Christine has worked in television and was founder of the *Consort Theatre* and Choreographers *Collective* which is active in the San Francisco Bay Area. She is also an accomplished musician and cantor. Returning East, she was music director at *Inisfada*, a Retreat House on Long Island. During her internship in pastoral work at St. Paul the Apostle she introduced dance as part of worship. At St. Ignatius, Mary Christine serves as cantor at Sunday Mass, has developed the dance choir and fulfills the many and varied duties that fall to pastoral associates. She is married and the mother of two very young daughters. When asked to describe the philosophical undergirding of her work she replied without hesistation "Incarnation."

Clergy from Park Avenue Christian Church participate in the Good Friday Service. Since her student days, Kara Esposito has not only been a member of Park Avenue Christian, but was also a prominent part of their dance ministry. It was natural, therefore, that the churches combined their dance choirs. From the start of the collaboration, the dance choirs have included professional dancers and members of the congregation. The unstated requirements for dancers are an open spirit and a commitment to pray, dance and rehearse together. The dance choir has a full Liturgical Year schedule, appearing during Advent, Lent and on feast days such as: All Saints Day, Pentecost, Corpus Christi and other occasions where dance can enhance worship. Technique sessions, usually eight weeks long are offered each winter and spring. Once a year, the dance choir is encouraged to go on retreat together.

UPTOWN – DANCING THE CHICHESTER PSALMS

The *"Chichester Psalms"* were part of a program called *"Roots and Blossoms"* given at Union Theological Seminary in May 1999. (The program also included a one-act drama by Jean Giraudoux, "Song of Songs.") Union Theological where the pieces were performed offers masters and doctoral level work in Theology and the Arts. Students from all areas of concentration are offered an opportunity to enroll in arts courses. They are encouraged to integrate performing arts into worship services.

Awake, psaltery and Harp!/I will rouse the dawn! (Ps. 108)/Make a joyful noise to the Lord....(Ps. 100) As the Scripture of the *"Chichester Psalms"* was proclaimed, Kara Esposito walked on stage and danced her response with a solo introduction to the Bernstein piece. Immediately, with the first note of the vivid orchestration and tintinnabular vocal line, seven dancers leaped upon the stage; dancing the glory of God's goodness and everlasting love. The orchestra and chorus continued juxtaposing Psalm 23; "the Lord is my shepherd...." with Psalm 2: "....why do the nations rage...."

Also there was a sensitive, lyrical duet by Janet O'Faolain and Carla Norwood juxtaposed with a quartet of male dancers energetically encircled by and then breaking through their bonds of crimson cloth. Creative lighting made it seem as if the duet was danced on a sea of lace while the men danced first on squares then on a fully lighted stage. Their elongated shadows danced with them.

Psalm 131 started with a solo dance by Edward Lawrence; longing, yearning, almost collapsing; "Oh God my heart is not lifted up...." Slowly, dancers join him on stage. Slowly dancers reach out, coax, invite and carry him back into the group. Finally the dancers all unite to the quiet, reassuring music of Psalm 133...."Behold how good it is when brethern live in unity...."

Choreographed by Kara Esposito for the *Omega East Dance Company* and guest artists, this 25 minute piece was commissioned by and presented at Union Theological Seminary in New York City. Kara Esposito, originally from Indiana, is co-director of *Omega East Dance Company* (in residence at the Cathedral of St. John the Divine) and a graduate of the Juilliard School. She has presented dance programs and original choreography at many colleges and universities as well as at the United Nations, Hartford Seminary, Riverside Church. She served on the faculty of the Convent of the Sacred Heart teaching children and teenagers liturgical dance. She is also co-director of the ecumenical adult dance choir of the Church of St. Ignatius Loyola. Recently she has choreographed for film and can be seen in the movie *"Stepmom."*

WESTSIDE – DURUFLE REQUIEM DANCING LIFE, LIGHT AND FAITH

St. Paul and St. Andrew United Methodist is one of the grand old churches on Manhattan's West Side. It has occupied the corner of West 86th Street for more than a hundred years and existed as a worshiping community since 1834. The strong yet gentle stone exterior with elegant cylindrical bell tower opens to a wide expansive interior. With unobstructed view throughout, warm wood railed balcony and pews set at angles, the space invites sacred dance. Hanging high above the altar, a huge banner proclaims "How good it is when brothers and sisters dwell together in harmony." (Ps. 133).

This was the setting for a rendition of Maurice Durufle's Requiem with orchestra, choir and dance. Reverend Amy Gregory, Minister of program and Worship choreographed and introduced the work. Gregory said that although "Requiem" is associated with death; we, as Christians, recall the ever present light of the resurrection. Carrying lighted candles, one in each hand, five congregation members and seven professional dancers began the Introit. Each part of the Requiem was brought to life with choreography and dancing expressing the inherent meaning of the various prayers. The Requiem includes nine separate prayers and in dance these included one solo by Gregory, quartet, small group and full group pieces. At the Sanctus, "Holy, Holy, Holy" Rev. Gregory burst through a long lattice work of two rows of dancers, a living Sanctus. "Libera Me, Deliver Me, O Lord" saw great cloth banners, guided by dancers, flowing from three different areas of the balcony over the heads of the congregation. The spirit flowing, undulating, whispering. During the final piece, "In Paradisum," while banners still flew, dancers returned with lighted candles reassuring us by their movements that angels wait to receive all into the Holy City.

Reverend Amy Gregory studied dance with Donna Decker at the Walnut Hill School of Performing Arts and with Marie Adair at Sarah Lawrence College where she completed her undergraduate work. She has a Masters in Divinity from Union Theological Seminary and was ordained into the ministry by the Wyoming Annual Conference of the United Methodist Church. She has been a featured dancer in the *Earth Mass* with the *Omega Dance Company*, consultant in the arts, worship and workshop leader as well as choreographer.

Presentation of the Requiem is part of an on-going commitment to the arts at St. Paul and St. Andrew's. Many members of the community are performing artists, musicians, dancers and actors. They freely share their gifts as part of worship. They also sponsor the West End Theatre and Centerfold Coffee House, both in residence at the church. Starting early in its history with pre-Civil War Slavery Debates, St. Paul and St. Andrew has had a very active social justice ministry. Their Mission Statement calls us "....to serve God through worship, fellowship and action." True to its mission and to the psalmist's words hanging above the altar, St. Paul and St. Andrew's shares its space with three other congregations which otherwise would be homeless: Congregation B'nai Jeshurun, Ethiopian Evangelical Church and Iglesia Cristo Vivo.

"Behold how good it is when brethren live in unity . . ." Chichester Psalms
Omega Dance Group
Photo by Lynn Saville

QUEENS JAM '99
OH! IF I COULD DANCE LIKE DAVID DANCED

"Oh! If I could Dance Like David Danced...."a two day Liturgical Dance Celebration sponsored by the Corona East Elmhurst Clergy Association took place in June. Corona and East Elmhurst are neighborhoods in Queens, a borough of the city of New York.

This annual event attracted 250 participants from New York, New Jersey, Massachusetts and Pennsylvania. Sixteen workshops were offered, six of which were specifically for children and youth. One dance workshop was exclusively for men.

Themes included African Dance, Modern Dance, Jazz Dance, Israeli Dance, Embodied Prayer and Study of King David, Dance Technique, Choreography and Garments of Praise were topics of specialized workshops.

Each day started with a lively worship service that included hymns, prayers, testimony and dance. A network of thirty churches participated in JAM '99 (Jesus and Me). Organizing this huge happening was primarily by Chris Drakeford of Antioch Baptist Church and Deborah Wyatt of Friendship Church of Christ Baptist. Large groups of volunteers prepared meals and kept activities running smoothly.

The richness of this festival was embodied in the Closing Service, Following Call to Worship, Scripture Reading and welcoming words, the Tillers Liturgical Dance ministry presented a dramatic two part dance recalling Good Friday with "Were You There?" and then Easter Sunday, "When Sunday Comes." Choreography for this dance that included adults and children was by Chris Drakeford and Keisha Agard.

All the dance groups represented in the nine pieces that followed included members of the various congregations as well as professional dancers. "Glory to the King," "Jesus is my Help," and "Because of Calvary" were tree offerings danced by children. The latter dance was choreographed by fifteen-year old Latisha Gadsen. "Let Me Touch You" choreographed by Kathleen Turner was danced by the *Allen Male Liturgical Dance Ministry.* The strong choreography was doubly interesting because of the wide age range of the dancers. Under the direction of Vivian Edwards, a very moving piece "Stand" was presented by the Sign Language Students of the Antioch Bible Institute. The final dance offering "Jesus Saves" brought all the participating dance ministries together for a grand closing work.

Chris Drakeford, leader of the *Tillers Dance Ministry,* has been dancing for over 25 years. She studied with Sally Hammond, Marilyn Hamilton and Images Performing Ensemble. When she isn't dancing or planning the festival she is a wife, mother of two sons and employed in Human Resources Development. Deborah Wyatt, who has been active in organizing the JAM series since its inception is Chairperson of the Martin Luther King Scholarship Committee. Awards are made at the annual JAM. Originally JAM was a musical event, bringing together choirs and soloists from various churches for a musical festival. Two years ago, it was decided to do a Sacred Dance Conference. Response was so enthusiastic that dance was repeated this year. Already JAM 2000 is taking shape: "Total Praise....Let everything that has breath praise the Lord...." (Ps. 150). Current planning points to including several of the arts; music, dance and the graphic arts as expressed by banner making.

Weaving Webs of Light
Sacred Dance Guild Festival 2000 - August 6-11, 2000

The dancing northern lights of Canada invite you to Festival 2000 at Carleton University in Canada's capitol city – "Ottawa."

"Weaving Webs of Light" – Festival 2000 is an opportunity to unravel our worn threads and weave the sustaining light into the fabric of our dance. We are both the weavers and the strands of thread in the web of light. Light is the warp and weft of our wondrous web-shimmering, glimmering, stirring, flowing, glistening, dancing deeply, reflecting the multiplicity of the awakened dancer. This interweaving, inextricably integrated and connected – being spun, formed, stretched, transformed, broken, repaired, altered, modified....is our dream for Festival 2000.

The site for festival is located just minutes from the airport on the campus of Carleton University. Carleton offers new air-conditioned dorms, ready for you to relax and enjoy. Large green spaces with trees and rocks, surrounded by the Rideau River and the Rideau Canal provide a natural outdoor ampitheatre for worship. The athletic centre is available for our use. Visit Carleton's website at www.carleton.ca.

There will be many activities and travel opportunities available during the week of Festival 2000, but if you would like to plan for a longer visit to Canada's capitol city, or if you have family members looking for alternative activities, contact Barbara Eade, 45 Evergreen Drive, Nepean, On. Canada K2H 6C5, 1-613-829-7060. If you are travelling from out of Canada, you must have a passport or a birth certificate and two pieces of photo I.D. E-mail Barb: barbara.eade @cdott.com.

To avoid disappointment, Festival 2000 registration forms will be sent to SDG members three weeks prior to publicity being sent to the general public. We hope this will enable those who wish to attend to be a part of the 250 participants.

Thanks to all those who have sent in their proposals for main presenters and workshop leaders. We are thrilled with the response. Please keep the visioning team in your thoughts and prayers as we weave together our program.

For additional information or details on Festival 2000, contact either of the Co-Choreographers, (Co-Chairs): Ruth Richardson, 34 Longwood Ave., Nespean, ON, Canada, K2H 6G4, 1-613-828-2155, E-mail: bcuc@storm.ca OR Wendy Morrell, 2931 Ahern Ave., Ottawa, ON, Canada K2B 7A2, E-mail: wendy.morrell@sympatico.ca, 21-613-726-1375.

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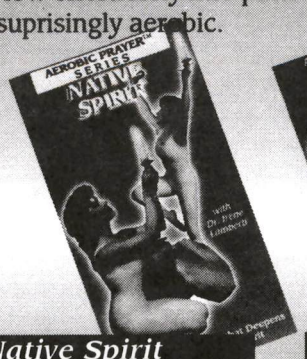

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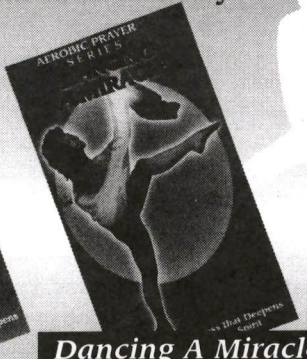

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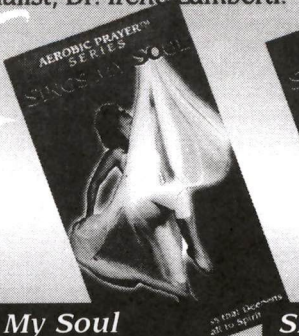

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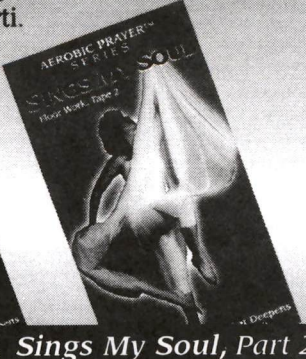

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Come dance the song of your soul!

THE SDG IDEA CORNER

From Karen Clemente:

In light of the coming season of spring and renewal, I'd like to share with you some ideas I've been using in my work with Eastern College dance students. Think about making dances that connect you to the natural world. So often, we're too busy to really see what's happening around us as the seasons change. So for a dance idea, try the following formula: Choose an object from nature – a feather, a rock, a pot of daffodils or tulips, a branch, or some sand. Then ask yourself (or your dancers) the following questions: 1) What is the shape, texture, or color of this object? 2) What is its function? 3) What is my relationship to it?

Answer the questions in movement phrases; then use these phrases in constructing a dance. For accompaniment, try using Psalm 65 or other nature oriented spiritual writings. Two that have been helpful to me in this process are: From Hildegard von Bingen:

"I am the one whose praise echoes on high./I adorn all the earth,/I am the breeze that nurtures all things green./I encourage blossoms to flourish with ripening fruits./I am led by the spirit to feed the purest streams./I am the rain coming from the dew/that causes the grasses to laugh with the joy of life./I am the yearning for good."

From the East African medical Missionary Sister:

"Spirit of God in the clear running water,/blowing to greatness the trees on the hill,/Spirit of God in the finger of morning,/fill the earth, bring it to birth and blow where You will./Blow, blow, blow till I be but the breath of the Spirit/blowing in me."

Hiding Place Children's Ministry: A Reason to Celebrate

written and choreographed by Judy Mandeville

"Thou art my hiding place and my shield". (Ps. 119:114)

"We will not be afraid"?. (Ps. 46:2)

We all need to hide from time to time in our lives. Whether it be from abusive situations, mounting pressures, dread responsibilities, or vulnerabilities, we feel like we need to flee and hide.

For often we run to the wrong places or people or situations to hide or to feel protected. When we feel like hiding, Lord, help us to remember that You are our hiding place.

Song: "You are my Hiding Place," by Michael Ledner (Have the children learn the song first.)

Ages 3-6: Materials needed: A white sheet (symbolic of the Pure Love of Christ), A white parachute like fabric would be ideal to catch the air because of its light texture. Music: "You are my Hiding Place" or simply sing the words.

Talk about the meaning of the sign language; then the child understands the why, not merely the how. I like to spend some time talking about the word **are**. It is a form of the verb **to be.** It is a very active, alive sign....a moving sign the way Jesus is always there.

Explain the symbolism behind the white fabric. It represents god's love and protection.

Begin: You are my hiding place....Have the children lift the fabric high over their heads and then run under it, allowing the ballooning fabric to fall gently over them.

You always fill my heart.... Come out from under "God's Love" while holding onto an edge of it. Quickly raise the fabric a bit so air fills the fabric again.

With songs of deliverance.... Playfully jiggle the fabric. See how active it can become! (Just like God's active and very real deliverance in our own lives.)

Whenever I am afraid....Keep holding onto the fabric with the left hand. Bring the right hand across and over the face while assuming a frightened expression.,

I will trust in you....Raise the right hand over head. While continuing to hang onto the edge, have each child curl into the center completely surrounded by "God's Love". Have them do this as snugly as they can. Children love to feel all wrapped up and snug in "God's Love". As they curl up in the fabric they also become closer to one another. This is a perfect opportunity to briefly discuss the body of Christ and the importance of fellowship!

I will trust in you....Uncurl and spread way out and continue holding the fabric taut.

Let the weak say....Crouch down to the floor, lay the fabric on the floor and hold it with both hands.

I am strong....Have the children yell, I AM STRONG as loudly as they can as they raise the fabric of "God's Love" high above their heads.

In the strength of the Lord....Raise the outside hand triumphantly overhead as they walk confidently in a circle with "God's Love" connecting all of them.

I will trust in you....Again, with both hands raise the fabric of God's love high over their heads and run underneath, allowing "God's Love" to once again gently fall and completely surround them. Ahh, what a safe comforting feeling! The children feel such joy and assurance of God's love and protection!

Costume Idea from Festival '99

Submitted by JoAn Huff

Easy shoulder drape

Material – 1 yard wide by 1.5 x 2 yards long preferably a soft knit material.

Cut slit (long enough to allow head and arm to slide through) on a diagonal in the middle.

Sew edges where needed.

Wear by slipping over the head and under one arm.

Attach at draped shoulder to hold in place.

Festival 2001 Aloha! Hawai'i

Festival 2001 Aloha! Hawai'i invites you to the Sacred Dance Guild Festival, Rainbow East to West. The rainbow creates a beautiful bridge across which we share our unique experiences of faith. Rainbow East to West will refresh, renew and recreate you! Contact: Lisa Kimsey Tuttle c/o The Movement Center, 15 Center St. #211, Honolulu, HI 96816.

Study Opportunity

January 10-14, 2000

Carla DeSola teaches DANCING THE GOSPEL OF PEACE at Pacific School of Religion. Contact the Registrar, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

Course Description: RA1017
Dancing the Gospel of Peace

This class is based on a series of workshops (PEACERITES) which are shaped through the medium of dance and designed to explore aspects of peacemaking through scripture, spirituality and personal engagement. Each session includes an invocation, dance warm-up, theme work, study and concluding rite of dance.

Advertise in the Journal

Ad per ONE (1) issue
- One-half page.....$100.00
- One-quarter page.....60.00
- One-eighth or business card..40.00

Ad per THREE (3) issues
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- 1-10 words.....$5.00
- 10-20 words.....8.00
- 20-30 words.....13.00
- 30-40 words.....17.00

Guild Members Honored at N.D.A. Convention

by Mary Jane Wolbers

I was privileged to be our representative at the National Dance Association meetings in Boston, Massachusetts last April. The N.D.A. one of our collegial affiliates, enrolls the largest number of dance artists/teachers in the United States. I have always found a lively interest in sacred dance and the Guild among its members, and among those of Dance and the Child International, which meets annually during the N.D.A. event. Quite a few of our members hold memberships in N.D.A.

During the '99 Convention, Jeanette Sawaya (UT) received the prestigious Dance Educator of the Year Award, honoring dance teachers of kindergarten through twelfth grade students. Jeanette (our new Program Director) teaches at Judge Memorial Catholic High School in Salt Lake City.

Kathryn Ellis (MI) was feted at the N.D.A. Heritage Luncheon, as recipient of this year's Heritage Award, recognizing her significant contributions to dance education. The Spring issue of the *Sacred Dance Guild Journal* details her distinguished service over the years as an N.D.A. pioneer. It was particularly rewarding that members of Kathryn's family were present at the luncheon to share in the accolades.

Significant among the sessions presented was one in which Beth Soll taught from repertory and led participants into creative exploration of choreographic segments of her work.

CONGRATULATIONS TO:

Matteo, who recently celebrated his 80th Birthday!

Barbara Williams who received the Pennsylvania Association for Health, Physical Education, Recreation and Dance 1998 Professional Honor Award.

D. Jayhne Wilson-Edwards appears in the new cookbook, *Betty Crocker's Best-Loved Recipes*. She was one of 75 winners in a national Betty Crocker contest in 1995 and part of her story, along with her favorite Betty Crocker recipe, is on pages 50 and 51 of the cookbook. D. Jayhne has done several TV promotions for General Mills, even unveiling the Betty Crocker race car at Sears Point Raceway in Sonoma, California.

YOUTH YAK

Children as Full Participants

by Jeannine Bunyan

Before going to our own dance space at a recent Southern California Chapter workshop in Camarillo, we children met with the adults in a moving circle prayer which invited the Holy Spirit to, "Come dwell in each of us, so we may dwell in peace." Thus began our morning's search for inner and outer peace.

We explored how each part of the body moves and discovered ingenious shapes we can make individually and with partner or group. Using scripture as our inspiration, we experimented with human voices, hand claps, drum sticks, tambourines, flags, and chiffon scarves. To end our morning, we rejoined the adults to show them our fun circle dance we had choreographed and then to teach them a processional we had learned. What a joy to see cross-generations dancing together in worship.

It is always a joy for me to work with children; they are such open and willing participants. If you will allow me to editorialize a moment, I have a concern. As adults, we need to become more aware of the potential and depth of what our children can offer. Too often we "short-change" them!

Often I have seen children's choirs singing on the chancel steps to start a service. Parents and friends tend to applaud, reducing their efforts to a "performance." Children's dances suffer the same fate, if the flow of worship stops in order to insert their dance. We need to help our children learn that they are sharing – not "performing!" To insure that their sharing is a worship experience, it is important that their participation is carefully integrated into the service. This helps them to understand how their contribution enhances worship. Let us not train our children to be merely "cute little performers!" We owe it to our children to help them be full participants in worship!

Joseph, Bible Memory Verse: I have plans to give you all that you hope for. (Jeremiah 29:12)

by Ilene Candreva

Joseph is sold to Egypt – note that we are working on the story as well as the concept of trusting God for the future and the outcome.

CENTER ACTIVITIES

Playdough: Make snakes and coil them to build the well that Joseph was tossed into. Talk about the story; talk about the child's trust in you to make this project work. Joseph trusted in God to make this horrible time work too!

Craft: You will need crayons, scissors and a brown grocery bag for each child. Slit the grocery bag up the front and cut a neck hole out of the bottom of the bag; cut armholes out of the sides of the bag. This should form a simple coat, which the children can then color to create a "coat of many colors". Talk about the story and how loved Joseph must have felt wearing this coat, a precious gift from his earthy father.

Center Work: You will need a 24" piece of yarn, one per child, strapping tape, a bowl of fruit loops or other ringed cereal and napkins, one per child. Before class, wrap the strapping tape around one end of each piece of yarn to form a needle; place a ball of it at the opposite end to form a knot. Help the children to count out 20 fruit loops (the amount Joseph was sold for) and string them on the thread. Talk about the amount Joseph was sold for and other parts of the story; talk about how the Lord's plans are sweet for the soul, just as the fruit loops are sweet for the mouth.

Gross Motor Play: You will need a pair of shoes, a black marker, lots of paper, a copier, scissors and tape. Trace the shoes with the black marker onto a piece of paper. Make 10-15 copies of the outlines. Cut them out. Tape them to the floor to be Joseph's footsteps – be sure to go through the well. Encourage the children to follow Joseph's path. Talk about how Joseph must have felt on his trip, how he felt in the well and repeat the story's highlights when possible.

Imagination Play: You will need a large box to act as the well into which Joseph was tossed. Talk about how Joseph felt in the well, how his brothers felt outside he well and where God was in all this trouble.

CIRCLE TIME

Story Telling Method: Have the children sit in a circle, back to front instead of side to side. As you tell the story, have each child draw parts of the story on the back of the child in front of them. The story is written for you, complete with drawing instructions, elsewhere. After the story is over, be sure to ask the children how it felt to be a drawing board. Did they remember that their friend was there, even when the finger was gone? Do they think that Joseph felt that God was with him too, even when he couldn't feel His Hand?

Possible Songs: "Welcome Song" or "Jesus Loves Me."

Festival '99 with the Youth

by Bobbi Wethington

Festival '99 was another exciting experience for our youth! It was again great to see children and youth participating in the entire weeks' activities. There was much energy to go around, and they sure fooled me because when the adults were whimping out, the children were still dancing strong Friday morning! They came of all ages; some children of SDG members, some grandchildren of SDG members, and from Michigan some 14 children and youth arrived by car ranging from ages 5-17 years old!

We must always encourage these youth because they are the future of the SDG! It was very rewarding to see everyone interacting and dancing with the youth as partners, and helping the children in the cafeteria and in the workshops. I even witnessed Toni' Intravaia bending down and tying a little ballet shoe - which she probably can do in her sleep.

During the faculty concert, the children and youth took up the first two rows of seats, which I thought was very appropriate. They were very beautiful liturgical dancers during their sharing pieces.

As the years roll by, I hope more and more children and youth keep on coming! The following quotes are from some of the children and youth who participated and from Toy True who was their "brave leader" and has so much love and patience and talent which she gives unconditionally to these future SDG members!

Rylie, age 7: "It was fun being where everybody danced together for a long time, not just once a week for a little time."

Molly, age 6: "I loved all of it, I didn't want to go home, I just wanted to stay and dance and dance and dance and then go on the boat again and dance some more. I felt so blessed every day to be dancing with my big sisters from my church, and all the rest of those new faces too."

Aislinn, age 8: I loved Festival '99. I loved to make new friends, and then get to dance with them. The teachers were very helpful. I've been dancing around ever since we got home. When I was dancing there, I knew the Lord was dancing with me.

Anne, age 11: One thing I liked was dancing for God. Also, I liked getting to know new people.

Katie, aged 17: As a newcomer to the festival, I found the SDG very eyeopening. The many forms of dance that came were a wonderful change.

Janelle, age 17: I learned a lot at Festival '99 and I had so much fun! The highlight of the week for me, was sharing dances. Getting to see everyone express themselves through dance was incredible! I took Linda Kahn's class and I learned tings to use when choreographing for kids and myself

Kristin, age 15: I would have to say my first experience with SDG was truly amazing. The knowledge I gained from the SDG about myself and my dancing was unbelievable.

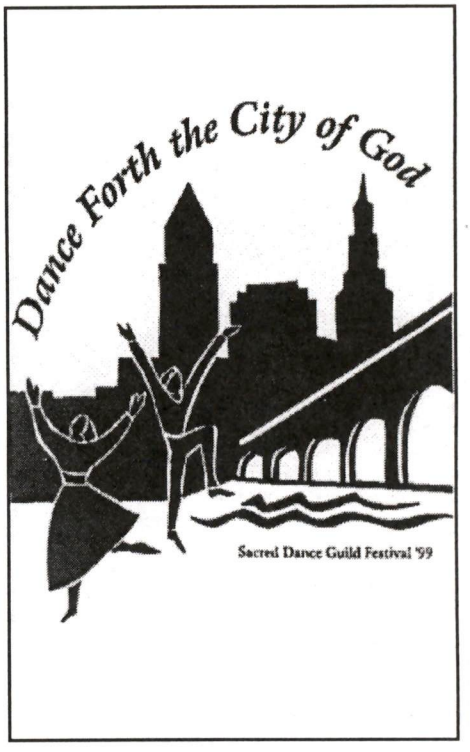
Barbara, age 11: I enjoyed everything about the Festival, especially meeting new friends and learning dances from other cultures.

Kathy, age 19: This year's festival was amazing. It was fun to meet new people and be reunited with people that I met two years ago. I learned a lot especially from Sharing Dances and from conversations.

From Toy: I cannot say thank you enough to all of you for responding the way you did to our group of young dancers. We are from a rural area of Michigan, with 6500 people in our town and about 300 active members in our church.

We do have a dance studio with 500 students and that includes a competition company. Once a year we are able to bring in a leading dance company for master classes at a local festival. This year we studied with the ***Gus Giorando Jazz Dance Chicago Co***. 2000 will bring the ***Joel Hall Dancers***. So, as a community that is so involved in dance, we enjoy tremendous support from our congregation, and it was fitting that our young dancers should be able to experience sacred dance as a way to develop themselves spiritually.

I couldn't have continued to work with this group the way it's growing without the older dancers stepping in and leading



the younger children. I have learned so much about being a Christian from them. I have never asked them to care and love one another; it has naturally evolved out of our dance experience. When dancers pray together, dance together, study the Word together, and travel together, bonding in Christian love is the consequence.

These children are the future of Sacred Dance. From the youngest (called "Blessings") through the intermediates (called "Visions") to the oldest (called "Parables"). I am proud, and so comforted that it is in such capable hands.

Mary Craighill, Choreographer, Dies at 78

Mary Jackson Loftus Craighill, 78, a pioneer in the field of sacred dance who was the daughter of U.S. Supreme Court Justice Robert H. Jackson, died June 4 at Collington Episcopal Life Care Community in Mitchellville of complications from cancer.

Her St. Mark's Dance Company toured nationally and internationally with her modern dance choreography, both liturgical and secular. She founded the St. Mark's Dance School and Company in 1962. The company performed regularly at its home base, St. Mark's Episcopal Church on Capitol Hill in Washington. It also performed at the Kennedy Center, Wolf Trap and the National Cathedral, and it toured Russia in 1990 and the Czech Republic in 1995 under the auspices of the Friendship Ambassadors Foundation.

Mrs. Craighill developed an interest in religious dance as a means to heighten religious expression. Among her recent works of choreography is "Prayer" a dance to lyrics written by a victim of the Chernobyl nuclear disaster whom she met in Russia during the 1990 tour. Her work has been profiled in *Time Magazine*, *Dance Magazine* and *Dance Teacher Now*, among other publications. The Metropolitan Dance Association of Washington honored her with a special award in 1980 for her pioneering efforts in dance.

CHAPTER NEWS

CONSTITUTION CHAPTER

From Christy Edwards-Ronning: Elections for Chapter Representative, Recording Secretary, and Newsletter Editor were held at the Spring Meeting. Kathlene Pettycrew was elected as editor of the Chapter Newsletter, "Gleanings"; and Barbara Arbaugh was reelected as recording Secretary. This year's spring gathering was held at First United Methodist Church in Delran, NJ hosted by Sue Holcomb. Every Spring, Chapter Leadership grant recipients share a portion of their experiences at workshops, festivals, courses, etc. they attended.

This past year's awardees were Christy Edwards-Ronning who attended the Avodah Ensemble Liturgical Dance Intensive, and Kathlene Pettycrew who attended a Global Mission Event sponsored by the Evangelical Lutheran Church in America. Christy shared an exploration of the Names of God and Kathlene shared a traditional dance from Papua New Guinea used by missionaries to convey a Christian message to native peoples. The 1999 grant was awarded to Anita Bondi to attend the Liz Lerman Dance Immersion I.

The second half of our spring workshop consists of a sharing and feedback session. Karin Goodman presented a circle dance and with some helpful feedback from the membership, made a glorious presentation to the Lord this summer. The Sacred Movement Group took the dance to the streets of Philadelphia on Father's Day. What a great way to reach out and share the Good News through Movement! May we all be so bold!

Other members at First Presbyterian Church, Phoenixville, have also been busy. Brenda Doyle has worked with Psalm 23 in various capacities. She worked with youth at her vacation Bible School this summer and is expected to present the Psalm through movement in late August relating to a sermon on "Discarding Spiritual Trash."

Deborah McLean offered her first solo sacred dance in July at the United Methodist Church in Ivyland for the Wednesday night summer series. Deborah shared the prayer she used before dancing. "May it be the real me who dances and may it be the real Thou that I dance to."

Members of New Hope-Lumbertville United Methodist Church, under the direction of Kaaren Hushagen, participated in a Deconsecration Service as the congregation moves out of their historic building in downtown New Hope to a larger facility in Solebury Township. Dancers will process in and lead the congregation in the recessional, removing the Cross, paraments, Bible, and other sacred furnishing from the sanctuary. Blessings upon them as the move into their new space.

Ellen Roberts Young has done something new with liturgical dancers at St. Michael's Lutheran Church in Mt. Airy, Philadelphia. Pentecost was ushered in with the bright colors and flowing movements of banners and flags.

SACRED DANCE GUILD ACTIVITIES

ARIZONA/NEW MEXICO

Through the year Rosalie Branigan, Regional Director, taught for the Fellowship of United Methodist in Music and the Worship Arts Jurisdictional Conference at Mt. Sequoyah, AR, danced for worship services at Las Placitas Presbyterian Church, Placitas, NM. She organized a new Dance Choir at Central United Methodist Church, Albuquerque, danced for World Communion Sunday and led a workshop at St. John's United Methodist, Albuquerque.

In November she trained dancers for a large consecration service at the Albuquerque Convention Center for St. John's UMC, danced for a Senior Citizen's Memorial Service, and led a weekend workshop and worship services at New Castle, PA, and led a group at Central UMC in worship. In December Rosalie danced at Las Placitas Presbyterian Church and at Central UMC group danced four sections of the Christmas cantata "A Candlelight Christmas" by Benjamin Harlan. She danced for a Christmas Eve service and worked with a group of children at St. John's UMC who danced "Away in a Manger" on Christmas Eve.

In January Rosalie started working with youth groups at both Central UMC and Las Placitas Presbyterian Church and in February two youth groups danced on Ash Wednesday. The adult group at Central danced during Lent. She held lecture demonstrations at two Sunday School classes and the Central group danced for Placitas Earth Care Equinox Service and the youth danced for Contemporary Worship Service. On Palm Sunday she did a lecture demonstration for a local Sunday School Class and the group danced for Good Friday Service. She held a workshop in Louisiana. In May, 24 dancers from area churches danced at the Annual Conference for all United Methodist Churches in NM at Glorieta.

Keri Sutter's company ***Surgite*** completed four tours to other states dancing frequently in Greater Albuquerque during Advent and Lent. The group participated in several church camps.

Donna Hollis, a care giver for the mentally and physically challenged, from Las Cruces, is choreographer for her church. She choreographed and danced on Palm Sunday and for the annual Passion Play and for a charismatic healing service. She is developing an on-going Liturgical Dance Choir.

Diane Hirch, who is working on a certificate in Oriental Medicine, danced "The Spirit of the Lord is upon Me" at a Call to Justice pilgrimage to Chimaya, NM.

FLORIDA

Winter season found the ***Westminster Sacred Dancers*** of Bradenton doing an Israeli style dance of celebration to a recording of "Trees of the Field," by Jews for Jesus in March. It is full of folk dance steps and great fun to do. Next was "When Jesus Wept" and "Dona Nobis, Pacem" performed with the choir in full service of serious music. A palm processional to "Hosanna, Heysanna," from "Jesus Christ Super Star" was used on Palm Sunday. After Easter dancers performed "Christ has Died, Christ has Risen" and in late April they participated in the installation of the new pastor.

NEW HAMPSHIRE

Elsie Keefe was director of "A Celebration of Joy" held at the First United Methodist Church in Manchester in May. The Children's Sacred Dance Choir, the Youth Sacred Dance Choir and the Senior Sacred Dance Choir participated. The groups opened with "Amen, Praise the Lord" and continued through "On Eagle's Wings" closing with Benediction "The Lord Bless and Keep You."

NEW JERSEY

Northern New Jersey SDG sponsored their first Northern New Jersey Concert on June 21 at Good Shepherd Lutheran Church in Somerville, New Jersey. Gail Jorgensen, member of the Northern New Jersey SDG and the director of ***The Good Shepherd Grace & Praise Dancers*** were host for the conert. The theme was "Best Works for God."

Those participating were: ***Grace Dance Consort***, director Judith Burwell; ***The Mustard Seed Dance Co.***, director Christina Edwards Ronning and Kathlene Pettycrew who created and developed the Northern New Jersey Sacred Concert program booklet; ***Spirit Dance***, director Linda Telesco; ***St. James Dance Ministry***, director Susan Green; ***Covenant Life Ministries Dance Ministry***, director Lisa Attles; the ***Good Shepherd Grace and Praise Dancers***, director Gail Jorgensen; Sacred Dancer, Iris Park from New York and Regional Director of Northern New Jersey SDG Sylvia B. Bryant.

TENNESSEE

May 28 - 30, Artists in Christian Testimony held a workshop in Nashville entitled "Building Your Music or Arts Ministry to Last a Lifetime" with Byron Spradlin as director.

The Eastern PA Conference of the United Methodist Church is celebrating the "Ministry of the Older Person". Kay Troxell was invited to dance at a Conference Worship Service in June in Wayne. She will dance in November at a Sunday Worship service "Celebrating Older Persons" at the First United Methodist Church, Ardmore. Her dance, "Just as I Am" is her personal witness and was the first dance ever offered during a morning worship at her own Methodist Church in Lancaster.

JoAn Huff (NY) has been named as Dance Advisor for a three-year term on the Arts Council of Phoenix Performing Arts in Ministry. In July she taught the following classes at its annual conference: "Liturgical Dance for Children", "Celebrating Religious Holidays", and "Movement for Clowns". Elsie Keefe (NH) and Kay Troxell (PA) offered a rose processional to "O Come, O Come Emmanuel," for an evening worship service at the Phoenix Conference.

The Mustard Seed Dancers of the New Jersey area of the Constitution Chapter celebrated with the Northern New Jersey Chapter at their Sacred Dance Concert in June. Under the Constitution Chapter's Neighborhood system, Mustard Seed will hold their Summer Sharing BBQ in September to regather and share from the various workshops members have attended this summer.

HAWAI'I CHAPTER

Katharine Harts presented the first 1999 workshop: "Dancing on the Ecumenical Edge" in honor of the Executive Board meeting here in January. It was an amazing experience crafting a group dance in less than 5 hours. Our membership has grown by 15% this year. We attribute this to lots of good local publicity, promoting of the Guild with the use of the SDG brochure wherever possible including an insert that lists the local regular groups and upcoming events, and just encouraging membership gently whenever it seems appropriate.

As part of a Sabbatical project RuthMarie Quirk is putting together a directory of Sacred dance in Hawai'i. It will list interfaith groups as well as groups affiliated with specific organizations, and Spiritual communities (churches, temples, and non traditional groups) that regularly use sacred dance as part of their worship processes. After contacting over 150 churches and temples more than 90% use Sacred dance at least once a year. This is exciting as the project of contacting more than 700 total institutions continues.

LAKESHORE CHAPTER

Body & Soul Chicago, a weekend conference, was held July 2-4 with leading medical innovators, healers, artists, and spiritual teachers—all luminaries in their fields. Among those leading were Robert and Judith Gass, masters at creating sacred space and moving voices and bodies through ritual, chant, and dance.

The Second Annual Body Spirit Retreat "Integrating Spirituality and Physicality" was held June 4-5 with Jane Siarny and Lisa Lopez Williams as leaders. This was an exploration of the wisdom of the body...An opportunity to bring body, mind, spirit together...This retreat was held at Sinsinawa Mound Center, Sinsinawa, Wisconsin.

Toni' Intravaia, director of ***St. Francis Xavier's Motion Choir***, reports Miriam's Dance was used at the Easter Vigil. The summer vacation Bible school "The Bible, God's Treasure Chest" was centered around the arts of dance, drama, music and the visual arts. This was the tenth year for this use of the arts and Scripture. Father Carl E. Scherrer, Roger Petrich, Mary Lou Reinhardt, Joan Looft and Toni' led the arts for the week which closed with a Prayer Service involving the week's work.

NEW YORK, SOUTHWEST CONNECTICUT CHAPTER

The ***Avodah Dance Ensemble*** held a Summer Workshop in Liturgical Dance June 21-25 at Hebrew Union College, Jewish Institute of Religion, New York City. JoAnne Tucker, Artistic Director led "Finding the Feminine Voice in Prayer". Others on the fac-

CHAPTER NEWS (cont. from page 14)

ulty were Linda Kent, Loretta Abbott, Regina Ress, Newman Taylor Baker and Dr. Carol Ochs.

The Institute for Contemporary Midrash had Summer Training Intensives from July 5-11 at Camp Isabella Freedman in Connecticut's Berkshire Mountains with Moshe Budmore, Enid Dame, Alicia Ostriker, Peter Pirzele, Marilyn Price, Arthur Strimling, JoAnne Tucker and Rivkah Walton.

The American Dance Guild "2000 Feet: A Celebration of World Dance" was held June 19-26 in Philadelphia, PA. This Celebration honored the founders of the major dance organizations.

JoAn Huff reports from her classes at Phoenix "Clown, Mime, Puppet and Dance Performing Arts Ministry": At the first class of liturgical dance for children, we had adults, children and one mother with a six-month old son. We improvised to Rimes' version of "I Believe." When the words "Every time I hear a new born baby cry" the mother raised and waved her baby. It was a happening. We kept it in the dance for the Sunday worship, and there were several "teary" eyes in worshippers.

OH-PENN CHAPTER

"Woven Together in Him" CDFUSA Conference was held June 29-July 3 at Westminster College, New Wilmington, PA, with Pastor Jay Simms II and Larry Eagle of Youngstown, OH. Included were Technique classes, Israeli-Messianic Dance, Mime, Processional and Pageantry, Freedom through Dance, Dance for Men, Dance Therapy and Children's Dance.

The University of the Arts School of Dance, Philadelphia College of Performing Arts, Philadelphia held a "Summer World of Dance" from June 21-July 16 with artists Fernando Bujones, Yunyu Wang, Beverly Bagg, and Suzette Harvey.

Mary Jane also recommends checking the December 1998 issue of *Dance Magazine* for Marion Horosko's fine article "Making our Best Dance Video." Video tapes help record choreography and performance. They are frequently requested at auditions, for examples of work to be programmed, and in the scholarship/grant application process.

POTOMAC CHAPTER

The ***Third Saturday Dancers*** of the Potomac Chapter brought a program, "Dancing Through the Christian Year" to Goodwin House Retirement Community on May 18. All Chapter members are invited to join the group which rehearses on the third Saturday. Call Cyndy Taylor-Ward at 301-390-8586.

SOUTHERN CALIFORNIA CHAPTER

Dance! "The Visual Voice of God XI" was the annual concert April 24 at the Holliston Avenue United Methodist Church, Pasadena celebrating the 20th anniversary of the Chapter.

In their Newsletter "Strokes for Folks" tells of Ann Ream giving an introduction to Liturgical Dance at Paso Robles United Methodist; tells of Elaine Friedrich's minister leading an Advent retreat and using dancers for movement and meditation; tells of Leah Bass directing Radiance; tells of Linda Bridges being involved with healing dance for peace; tells of Irene Zelaya's minister requesting dance for service; tells of Bonnie Gorsic reporting cross-generational dance group; tells of Stella Matsuda and the ***Alleluia Dance Theater's*** annual spring retreat.

"Dancing for Joy", the Summer Event was held August 29 at the First Presbyterian Church of Encino with Jo Anne Combs and Tani. The group explored choreographic ideas for sacred dance in Asian/Pacific Dances.

"Dancing Though the Dark Door: A Practice of Compassion," a retreat led by Alta Brown was held August 13-15 at La Casa de Maria Retreat Center in Santa Barbara. The workshop used meditation, movement exercises, mask making, Authentic Dance and the crazy-wisdom songs of Tibet to transform the pain that distorts the expression of compassion.

RECOMMENDED READING / VIEWING

Video: *For the Greater Glory of God* with Robert VerEecke, S.J., Jesuit Artist-in-Residence at Boston College and the Boston Liturgical Dance Ensemble. This video shows the spiritual exercises of St. Ignatius of Loyola in dance, music, and performance. VerEecke is the author of *Dance in Christian Worship* and *Ritual Plays: Engaging Communities in God's Word*. He lectures and conducts workshops on dance and sacred movement.

***The Gift of the Jews, How a Tribe of Desert Nomads Changed the Way Everyone Thinks and Feels* by Thomas Cahill, Nan Talese Doubleday, 1998.** His major premise is that as Judaism developed one's life was no longer viewed as part of a turning wheel, mankind doomed to a life cycle without beginning or end and suffering repeated reincarnations and repetition of the spiral. Instead their God said "Go forth," into a migration which would change the face of the earth. And that distinction, supplemented by exposure to Hindu beliefs on a trip to India this past fall, has set me to working on a dance which will contrast, and ultimately replace, the cyclical with linear forms of movement. *(Review by JoAn Huff)*

***Dancing; the Pleasure, Power and Art of Movement* by Gerald Jonas, New York, Harry Abrahms, 1992.** This companion to a Public Broadcasting Service series has a very good discussion of the power of dance as religious expression. It gives extensive coverage of dance in ancient Greek and Roman, West African, Indian, Hebrew and Christian cultures. Of particular interest to me was the detailing of the historical precedents which have led to the ongoing ambivalence about the correctness of using bodily movement as a form of religious expression among followers of organized religions. The Hebrews and early Christians did not wish to adopt worship practices of neighbors or former enemies. Yet, they also recognized the great spiritual power which dance could unleash in participants. And so there soon developed right and wrong forms of dancing, an idea which had also existed in ancient Greek and Roman societies. This uneasiness with, yet partial acceptance of, religious dancing has continued to the present and is a barrier which many advocates of sacred dancing still face today within their religious congregations.

***Introducing Dance in Christian Worship* by Ronald Gagne, M.S., Thomas Kane, C.S.P, and Robert VerEecke, S.J. with Introduction by Carla DeSola, Pastoral Press, a Division of OCP Publications, $9.95.** (Order by calling 1-800-548-8749). For sixteen years *Introducing Dance in Christian Worship* has been the most popular and useful standard for the ministry of dance in the liturgy of the church. Now, for a new generation and a new millennium, the book opens up new possibilities for appropriate involvement by assemblies of every age and culture.

BROCHURES

Please contact Lenise Spracher, Resource Director, for Sacred Dance Guild brochures. She has a large box ready for distribution. Write: 429 North Cherry Street, Lancaster, PA 17602. Her phone number is (717) 299-2182. E-mail: pasdechatnh@inane.com

RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436

RESOURCES IN SACRED DANCE

We are beginning to update "Resources in Sacred Dance" a publication compiled by the Sacred Dance Guild, Kay Troxell. Bibliography editor. It is an annotated bibliography of books, booklets, articles and serial publications or journals, media (film, audio and video tape) and reference sources. Also listed in Resources are libraries with photo and media collections, and other dance/dance history associations and fellowships.

The bibliography is compiled for those who dance or lead sacred dance groups. It is not only for clergy and laity but for anyone who is seeking in-depth studies in the field. It is a valuable resource for those who are researching writing, or who are curious to know more about the history of sacred dance. The bibliography gives understanding of the various approaches through sharing experiences. If you have read a particular book that you like, or if you have published a book that you would like everyone to know about, please let us know. We will need the title, author, name of publisher, date of publication, price, and if it is still in print - if you know. We also need a very brief, succinct description of its content. The same criteria would apply to videos, films, and audio tapes (also if they are for rent or sale).

Please send your information to: Iris J. Stewart, 765 Cindy Lane, Petaluma, CA 94952, (707) 765-6508; Fax: (707) 776-0783, E-mail: iris@iscweb.com.

We still have a small supply of "Resources in Sacred Dance". If you would like to order one, please contact: Kathryn Mihelick, 2292 Lynwood Dr., Stow, OH 44224. Cost: $10.00 + $2.50 postage and handling.

CALENDAR

October 16-18, 1999 – "Carols and Other Dances", workshop led by Kay Troxell, York Choristers' Guild, York, Pennsylvania. Contact: Christy Edwards-Ronning, 1309 13th Street Folsom, NJ 08037.

October 11, 1999 – "Having it All: InterPlay Basics"; October 27: "The Art of InterPlay"; and other classes with WING IT! Contact: Wing It!, 669A 24th St., Oakland, CA 94612.

October 16-18, 1999 – "Coming Forth by Day", Mandel Hall, University of Chicago. Contact: Moving Company, Hamlin Park, 3035 N. Hoyne, Chicago, IL 60618.

November 4-7, 1999 – American Dance Therapy Association's National Conference "Mosiac of the New Millennium", Chicago, Illinois. Contact: Gail Ann Bradshaw 847-869-8695.

November 5, 1999 – "Building Your Music or Arts Ministry to Last a Lifetime," Nashville, Tennessee. Contact: Artists in Christian Testimony, Box 395, Franklin, TN 37065.

November 6, 1999 – Northern New Jersey Sacred Dance Guild Workshop, Verona, New Jersey. Contact: Sylvia B. Bryant, E-mail: SBR719@aol.com.

November 13, 1999 – "Wisdom's Way: A Passion Dance for the Earth" with Omega West Dance Company, at Pacific School of Religion. Contact: Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94079.

November, 1999 – "Authentic Movement" with Mary Francis Hopkins of St. Louis, Honolulu, Hawai'i and the Big Island Liturgy and Arts Conference. Visit www.winclair. hawaii. edu or contact RuthMarie, 808-395-7524, or Rmq@hawaii.edu.

December 10-19, 1999 – "A Dancer's Christmas" with Boston Liturgical Dance Ensemble, Rev. Robert VerEecke, S.J., Director at Boston College Robsham Theater. Contact: Boston College Robsham Theater, 617-552-4800.

December 28, 1999 – January 2, 2000 – The Millennium Celebration on Kauai "Enchantment, Inspiration, Celebration Community" Contact: Inner Voyages, LLC, and New Age Publishing, 1-888-552-7375.

January 10-14, 2000 – Carla DeSola teaches "Dancing the Gospel of Peace," Pacific School of Religion. Contact: Registrar, Pacific School of Religion, 1798 Scenic Ave., Berkeley, CA 94709.

January 28-30, 2000 – "Life and Passion of Mary" with Carla DeSola, Suzanne Toolan, And Margaret Buchanon in conjunction with the Marianist Center, Hawai'i. Contact: RuthMarie Quirk, 808-395-7524 or Rmq@hawaii.edu.

August 4-6, 2000 – "Traditions of Sacred Dance", St. Anthony's Retreat Center, Honolulu, Hawai'i. Contact: RuthMarie Quirk, 808-395-7524 or Rmq@hawaii.edu.

Executive Board Meetings
Fall Executive Board Meeting: October 15, 1999, Salt Lake City, Utah

Board-at-Large Meeting: August 5, 2000, Ottawa, Canada

Sacred Dance Guild Website: www.us.Net/sdg/

ARCHIVES MATERIAL?

Materials for the Sacred Dance Guild Archives are welcomed. Please identify all items – programs, news clippings, tapes, videos, chapter newsletters, photos, etc. – giving Guild and member involvement, date, place and source. Print and electronic memorabilia should include name and date of publication, and identify an individual or group as member(s) of the Sacred Dance Guild. Remember to recognize your affiliation with the Sacred Dance Guild, and give the month, date, and year of the event in your publicity. We will do our best to restore older items for the Archives, and return originals on request. Send by FIRST CLASS MAIL to Mary Jane Wolbers, Archivist, 111 South Green St., East Stroudsburg, PA 18301.

Festival photos
Worship photos
Press photos
Workshop photos
Concert photos

wanted for
Sacred Dance Guild Website
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